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1975  
NOTRE DAME  
COLLEGIATE JAZZ FESTIVAL  
APRIL 11 & 12

Chairwoman .....	Barbara Simonds
Producers .....	Ralph Pennino, Damian Leader
Advertisements .....	Bill Principe
Applications & Accommodations .....	Jim Ward, Jim Smalley
Artist and Photographer .....	Barbara Simonds
Business Manager .....	Dave Donnelly
High School Contest .....	Dick Garrett
Judges .....	Ken Lee
Prizes .....	Terri Schneider
Program .....	Ellen Syburg
Publicity .....	Stan Towns
Stage Manager .....	John Comiskey



## IN MEMORIAM

# JIM WARD

August 21, 1953 - January 11, 1975



"Everyone is important and everyone has that innate desire to be heard, to have his importance affirmed. Can we take the time to leave the limited realm of means and ends, look about us and interact?"

Jim Ward

Those words are but a small part of the wisdom that Jim Ward shared with those who knew him. He was a member of the CJF staff for two years and was not only co-worker but good friend to many involved with the festival. It is with great respect and, even more, love that we dedicate this program and this festival to him.

# CJF '75

The Notre Dame Collegiate Jazz Festival, now in its seventeenth year is upon us.

There are many who have put in a lot of time and energy to make this festival possible. I want to thank all those who have devoted themselves so unselfishly in creating a successful weekend. It is impossible to mention all the friends of CJF yet I hope that the mere fact that CJF happens will be everyone's reward.

A special thanks goes to our outstanding panel of judges who give of themselves so graciously and to Willis Conover, our master of ceremonies.

I also want to extend much appreciation to Bill Raventos and Bill Sutherland of Electro-Voice; to Rev. George Wischerken who has been an extremely helpful advisor; to Robert Syburg of Selmer for all his help and moral support; to all the companies who donated prizes; and to these aides of CJF: Fr. Dave Schlaver, Byron, Tom and Mike Mroz.

There is also a very special group of people who have made CJF a pleasure to be a part of, the staff. All students put in long hours anyway but this group was willing to put in overtime for the sake of the festival. Their enthusiasms and dedication has given me a sense of closeness and friendship that is impossible to forget.

And our gratitude to the CJF patrons and performers. I hope everyone experiences the same enthusiasm and excitement that I do.

Barbara Simonds  
Chairwoman, CJF '75



CJF '75 Staff — Ken Lee, Terri Schneider, Stan Towns, Jim Smalley, Bill Principe, Ellen Syburg, Ralph Pennino, John Comiskey, Damian Leader, Barb Simonds.



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## Prizes CJF '75

Outstanding Performance  
(Big Band or Combo)

Outstanding Instrumentalist

Best Reed Soloist

Best Trumpet Soloist

Best Flute Soloist

Best Guitarist

Best Electric Instrumentalist

Best Pianist

Best Drummer(s)

Best Composer-Arranger

Best Trombone Soloist

Best Bass Player

Best Miscellaneous Instrumentalist

(2) Outstanding Performance — High School Contest — \$50 Cash Award  
CJF Plaque

— \$100 Cash Award  
CJF Plaque

— Vincent Bach mouthpieces  
donated by Selmer

— \$100 Cash Award  
CJF Plaque

— Octo-Voice and Vari-Level Pickup  
donated by King

— Reynolds Contempora Trumpet  
donated by Chicago Musical  
Instrument Co.

— \$25 Cash Award  
CJF Plaque

— The Dynamite Amplifier  
donated by Conn

— Sound Tube  
donated by Ampeg

— Microphones  
donated by Turner

— Cymbals  
donated by Avedis Zildjian

— Drum Sticks  
donated by Pro Mark

— Trophy — donated by  
Creative Musicians Club  
CJF Plaque

— \$50 Cash Award for Big Band  
\$25 Cash Award for Combo

— \$25 Cash Award  
CJF Plaque

— Two Sound Amplifiers  
donated by 21st Century Music

— PS-1 Battery Eliminator  
donated by Musitronic

Premier drum set — donated by Selmer during jam session



# 1975 High School Festival

## by John Hasbrouck

The CJF High School Jazz Band Contest is in its tenth year of existence and this year promises to be the most exciting of all. The contest gives young musicians the chance to compete among themselves and most importantly to gain an education in jazz by contact with its masters.

The contest runs from 8:00 A.M. to 6:00 P.M. Saturday the 12th of April. This year it will be held at LaSalle High School in South Bend. Applications to this contest are in the form of cassette tape with which the committee does its preliminary judging. Out of 30 bands applying the committee chooses 17 to compete. The day of the contest each band is allowed twenty minutes of performance time to present charts chosen by their band director. The bands are then judged, much as the college bands are, on rhythmic accuracy, dynamics, balance, interpretation and intonation. The bands chosen as "best" bands will play at the opening of the Saturday night segment of the CJF.

Because the main thrust of this contest is educational we present a jazz clinic in the middle of the contest day. This year Fr. George Wiskirchen, direc-

tor of the Notre Dame Jazz Band, will present the clinic with the main emphasis being on combos and improvisation. After the clinic we have a young combo by the name of "BLISS" who will perform. These guys were not eligible for the competition but upon hearing their tape we were convinced that they should be heard. I am sure you will agree when you hear them. To wind up the day, as we did last year, the Hobart Junior High School Stage Band will play while the judges are making their decision. This young band is truly fine. After hearing them last year we were so impressed that we invited them back for a return engagement. They have been to many college festivals where they have made a great impression playing alongside college-level bands.

If you can make it we'd like to see you this Saturday. You won't be disappointed at all in what you hear and may gain some insight into jazz and jazz styles if you attend the clinic. As I said before it looks like a big year for us and we hope you can join us. The finest young musicians in the mid-west will be there to compete and to learn, but more importantly for you, to turn out some really fine jazz.



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## CJF Master of Ceremonies: Willis Conover

For the seventh consecutive year, The Collegiate Jazz Festival is privileged to present as its Master of Ceremonies one of the world's most renowned jazz figures, Mr. Willis Conover.

Mr. Conover is probably the best known jazz radio personality in the world. For the past fifteen years, his voice has been carried all over the world as part of a highly suc-

cessful jazz program over Voice of America. This show is so popular with the people of other countries that Conover has several fan clubs, and he is always given a diplomatic reception on his foreign tours. In addition to the work he does for Voice of America, Conover also conducts the *Voices of VISTA* radio program, which is heard on over 2,000 radio stations across the United States. He has also had regular radio shows on CBS, and he is a much sought-after critic, emcee and lecturer. He has many articles on jazz and record liner-notes to his credit.

Among the many jazz productions that Mr. Conover has presented is the presentation of *The Orchestra*, led by Joe Timer, in Washington, D.C. in 1951. More recently, he has been involved with the White House Salute to Duke Ellington in 1970. He has served as a member of the board of directors of the Newport Jazz Festival, and he has been called on to emcee the festival many times.

CJF is very pleased to present Mr. Conover as Emcee for this year's festival.

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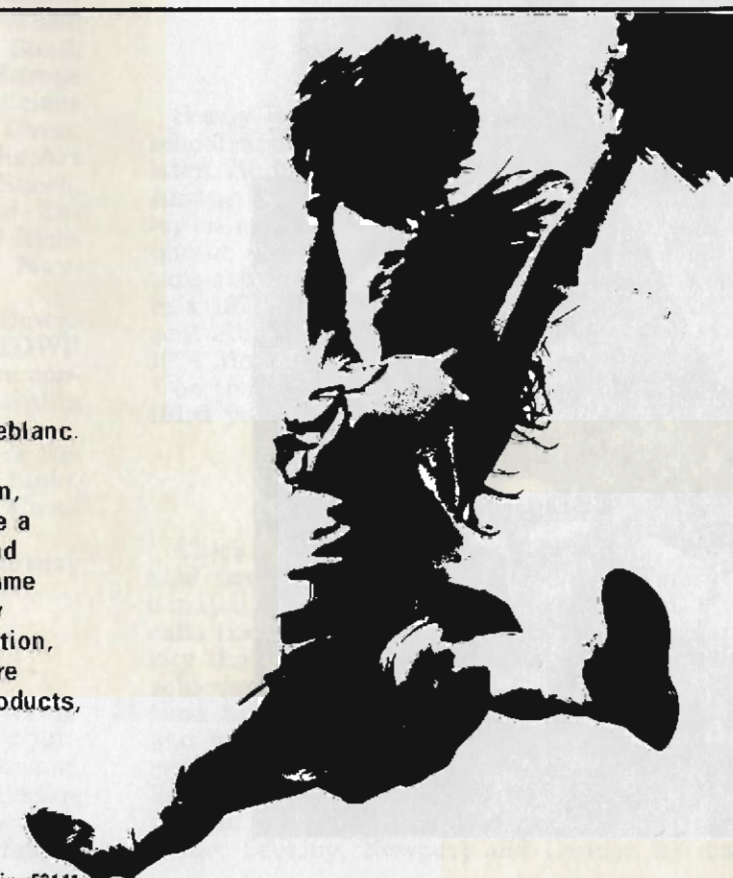
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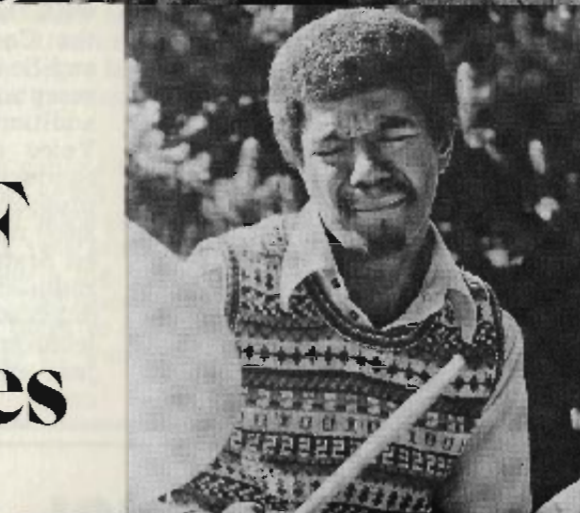
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## CJF Judges



### Dan Morgenstern

Dan Morgenstern, a longtime friend and supporter of CJF joins us as a judge for a ninth time this year. Mr. Morgenstern has had a varied career in the jazz field. He has worked as a concert producer, broadcaster and lecturer. He co-produced the series *Just Jazz* aired in 1971 on PBS. He has served as an editor of *Jazz* (later *Jazz&Pop*), *Metronome* and *down beat* (1967-73). He is co-chairman of the jazz advisory panel to the National Endowment for the Arts and is a trustee and New York governor of NARAS. Mr. Morgenstern is presently doing free lance writing in the jazz field to which he has been a long time and knowledgeable friend.

### Dee Dee Bridgewater

Vocalist Dee Dee Bridgewater is a native of Memphis, Tennessee but she was raised in Flint, Michigan. She began her singing career in 1965 in a trio called "The Irridescents". In 1969, she joined the University of Illinois Jazz Band and toured with that group through 1970. Ms. Bridgewater made an appearance at CJF '70 and received special recognition from the judges for that performance. She has also toured with the Thad Jones-Mel Lewis Orchestra.

### Muhai Richard Abrams

Muhai Richard Abrams, pianist, composer, teacher, originator of the Experimental Band, a co-founder of the A.A.C.M., founder of the A.A.C.M. School of Music and leader of the Muhai Richard Abrams Big Band, has traveled throughout the U.S.A., Canada & Europe playing and recording with such notable musicians as: Art Farmer, Eddie Harris, Eddie Lockjaw Davis, Gene Ammons, Lambert, Hindricks and Ross, The Art Ensemble of Chicago, Maynard Ferguson, Max Roach, James Moody, Bobby Hutcherson-Harold Land Ensemble, Sonny Stitt, Dexter Gordon, The Muhai Richard Abrams Sextet, Zoot Sims-Al Cohn, Percy Mayfield, Ruth Brown and many others.

In addition to the above Muhai won the 1974 Downbeat International Critics Poll for piano in the TDWR category as well as the 1974 NARAS award for contributions to the highest standards of musicianship throughout the past years.

Muhai has recorded three records for Delmark Recording Co. (Chicago), *Levels and Degrees of Light*, *Young at Heart* *Wise in Time*, and *Things to Come From Those Now Gone*.

Mr. Abrams will join the judges for the Saturday night jam session.

### Hubert Laws

Hubert Laws began his musical endeavors as a junior high school student when he took piano lessons. He then learned to play the mellophone, switching soon to alto saxophone. Early influences on his style were Stan Getz and Lee Konitz. As a sort of fateful

accident, he volunteered to play the flute in his school band when an arrangement called for a flute part.

In 1954, as a teenager, he joined with a local group headed by Stix Hooper. He stayed with the group about six years and soon after he left in 1960, their name was changed and they evolved into the Jazz Crusaders.

While with the group, he studied under Clement Barons of the Houston Symphony. He wanted to learn the flute in a classical manner. For three years he studied at the Julliard School in New York. There he studied under the eminent Julius Baker.

Into the 60's he ventured on his own making some recordings which he felt weren't representative of the direction in which he wanted to go. They were largely commercial. His two most recent albums are *Afro-Classic* and *The Rite of Spring*. They tend to defy classification. Drawing on sources from Mozart to James Taylor, they are strictly Hubert Laws.

This is his third year as a judge of CJF.

### Jack DeJohnette

Drummer Jack DeJohnette has never had a formal drum lesson. As a child, he studied classical piano for ten years. He was always drawn to jazz, however, and when a friend left an old set of drums in his basement, Mr. DeJohnette began playing them. He went to New York in 1966 and has worked with many artists since then: John Coltrane, Sonny Rollins, Miles Davis and Hubert Laws. He has recently started the Creative Music Agency, "a non-profit organization run by musicians in order to bring music to people who really want to hear it."

### Sonny Rollins

Sonny Rollins began playing the saxophone in high school and made his professional debut three years later. He has played with many artists in his career. Among them are Miles Davis and John Coltrane. Fading in and out of the jazz scene from time to time, to pursue other interests in religion, philosophy, literature and art. Mr. Rollins made his most recent return in a 1972 Village Vanguard appearance. His most recent album, "The Cutting Edge", was recorded at the 1974 Montreux Jazz Festival. He was just named No. 1 on tenor sax in the *down beat* Readers poll for the third year in a row.

### Chuck Rainey

Chick Rainey, a native of Cleveland, Ohio, graduated from Lane University, Jackson, Tennessee with a major in music. An accomplished bassist, Mr. Rainey calls the non-musical traits of "sensitivity and integrity the most extraordinary gifts that make musical achievements possible." A CJF judge for the first time this year, Mr. Rainey has extensive recording and writing credits. A few of the artists he has recorded with include Roberta Flack, Quincy Jones, Sarah Vaughn, Donald Byrd and Cannonball Adderly. He has played at Black Expo and the Monterey, Concord, Berkley, Newport and Cannes festivals.



# Friday Night

7:30 — NDJB — University of Notre Dame, Notre Dame, Indiana

*Personnel:* Saxophones-Charles Rohrs, Jim Rosini, Mike Stalteri, Ed Byrnes, Matt Brandes; Trumpets-Tom Burke, Rick Stagl, Kevin Walsh, Jo Ann Crock, Tony Fransway, Mike Baker; Trombones-Doug Daley, Joe Hickner, Tim Kapshandy, Ted Hawkins; Tuba-Harvey Humphrey; Piano-Scott Wilson; Bass-Mike Nickerson; Guitar-Eric Philippsen; Drums-Steve Calonje.

8:00 — Northwestern University Jazz Ensemble — Northwestern University, Evanston, Illinois

*Personnel:* Trumpet-Bill Worthen, Rod Hill, Matt Comerford, Joe Ferraro, Gene Rivard; Trombone-Dan Johnson, Steve Bradley, Mark Wolfram, Paul Schultz; Woodwinds-Dennis Murphy, Peter Grenier, Sonny Burnette, Bill Hochkeppel, Brian Patti; Keyboards-Stu Hirsch; Guitar-Malcolm MacDonald; Vibes-Harvey Moshman; Drums-Debbie Katz, Tim Akin; Horns-Connie Scalbom, Wendy Taucher; Tuba-Forrest Byram; Bass-Steve Rodby.

8:30 — Erg's Finger Circus — University of Notre Dame, Notre Dame, Indiana

*Personnel:* Trumpet-Jim Tucci; Tenor Sax-Mike Stalteri; Piano-Neil Gillespie; Bass-Mike Nickerson; Guitar-Kevin Chandler; Drums-Ken Scarola.

9:00 — BGSU Lab Band — Bowling Green State University, Bowling Green, Ohio

*Personnel:* Trumpet-Bob Horesj, Bob Doll, Mark Dewald, Tom Kirkpatrick, Jan Eikum; Trombone-Jeff Macomber, Doug Crane, Dana Soli, Bill Coulter, Gary Stemple; Saxophone-Jack Stuckey, Greg Ring, Mark Lemle, Ken Stumpf, Bill Perconti; Piano-Scott Lavender; Drums-Bob Breithaupt; Bass-Bill Newdome.

9:30 — Primal Scream — Indiana University, Bloomington, Indiana

*Personnel:* Saxophone and Flute-Gregory Alper; Piano-Gordon Lee; Bass-Paul Imm; Percussion-Ken Aronoff; Congas-Rick Lazar.

10:00 — Fredonia Big Band — Fredonia University, Fredonia, New York.

# Saturday Afternoon

1:00 — Chicago State University Jazz Band — Chicago State University, Chicago, Illinois

*Personnel:* Trumpet-Bill Hall, John Esposito, Bob Pilot, Doug Wilkerson, Paulette Hradnansky; Saxophone-John Smarzewski, Julius Williams, Bob Fredericks, Dave Wagoner; Baritone Horn-Dave Santilli; Trombone-Andy Foertsh, Ted Fitch, Ike Jackson, Dale Dalrymple; Piano-Ron Kubilek, Dean Gant; Drum-Ven Wennerstrom; Bass-Al Keith; Guitar-Danny Prodinette; Congas-Charles Cunningham, Percussion-Bill Zayas; Director-Bunky Green.

1:30 — University of Texas Jazz Ensemble — University of Texas at Austin

*Personnel:* Trumpet-Mike Brennan, David Motley, Mel Winters, Sam Jeffrey, Larry Hauser; Trombone-Mike Mordecai, Jim Klein, John Williams, John Douglas, Shannon Briggs; Reeds-John Mills, David Riekenberg, Paul Ostermayer, Rob Lockhart, Craig Hearn; Tuba-David Kaplan; Rhythm-Bill Ginn, Mitch Watkins, Spencer Starnes, John Treanor, Will Kidd; Director-Glen Daum.

2:00 — Bowling Green Jazz Combo — Bowling Green State University, Bowling Green, Ohio

*Personnel:* Trumpet-Tom Kirkpatrick; Saxophone-Jack Stuckey; Bass-Bill Newdome; Piano-Scott Lavender; Drums-Bob Breithaupt.

2:30 — Illinois State University Jazz Ensemble — Illinois State University, Normal, Illinois

*Personnel:* Trumpet-Rob Fund, Jim Cassens, Brent Kincheloe, Mike Eklund, John Garven; Trombones-Mike Haynes, Gary Morgan, Clark Swisher, Rick Rosene, Mark Victor; Reeds-Bruce Gibson, Jim Callaghan, Jim Garven, Curt Boehm, Berry Winogard, Tuba-Jerry Ulrich; Rhythm-Jerry Pollock, Curt Bley, Doug Nelson; Director-Jim Boitos.

3:00 — Texas Southern University Small Jazz Ensemble — Texas Southern University, Houston, Texas

*Personnel:* Trumpet-Melvin Dismuke, Howard Williams; Saxophone-Tom Miller, Horace Young, Virgil Solomon; Trombone-Herbert Perry; Bass-Eugene Perry, Don Patterson; Guitar-Val Ewell, Rick Akrie; Drums-Michael Pritchard; Congas-Kent Allen; Director-Lanny Steele.

3:30 — Governors State Jazz Ensemble — Governors State University, Park Forest South, Illinois

*Personnel:* Trumpet-Ken Brass, Jerry Thielman, Ron Wirth, Melvin Williams, Frank Gordon, Renard Thomas; Saxophone-Vincent Carter, Manuel Martinez, Henry Lollar, Bunnie Wirth, Earl Freeman; Trombone-Billy Howell, Rich Bullington, Jerry Myrow, Joe Schulte, Charles Taylor; Rhythm-Raymond Green, Billy Salter, Rich Farias, Art Burton, Dick Gardner; Director-W. L. Carter.



# Saturday Night

7:30 — Outstanding High School Band #1

8:00 — Outstanding High School Band #2

8:30 — Texas Southern University Jazz Ensemble — Texas Southern University, Houston, Texas

*Personnel:* Trumpet-Howard Williams, Melvin Dismuke, Leroy Morgan, Darwin Young, Larry Frazier; Trombone-Herbert Perry, Hugh Ragin, Tyrone Starks, Jimmy Walker; Woodwinds-Tom Miller, Horace Young, Eddie Johnson, Derwin Young, Virgil Solomon; Bass-Eugene Perry, Don Patterson; Drums-Michael Pritchard; Congas-Kent Allen; Guitar-Valcris Ewell, Rick Akrie; Keyboards-Preston Hodge, Ronnie Cole, Robert Bates; Co-directors-Lanny Steele, Howard Harris.

9:00 — Inner Vision Jazz Combo — Eastman School of Music, Rochester, New York

*Personnel:* Trumpet-Rick Braun; Saxophone and Flute- Stephen R. F. Kujala; Bass-Christian Kollgaard; Vibes and Percussion-Steve Rehbein; Piano-John Serry Jr.; Drums-Ron Wagner.

9:30 — Ohio State University Jazz Ensemble — Ohio State University, Columbus, Ohio

*Personnel:* Trumpet-Tom Ehlen, John Guess, Jim Poweel, Greg Kos, Jodi Gladstone; Trombones-Matt Johnson, Ed Feher, Rick Cooper, Dale Hildebrand, Eric Guth; Saxophone-Jim Gallagher, Dan Herlo, John Klayman, Steve Bashaw, Joe Galli; Rhythm-John Emche, Roger Hines, Jim Curlis, Andy Berman, Tim Nicoloff; Director-Tom Battenberg.

10:00 — Governors State University Jazz Sextet — Governors State University, Park Forest South, Illinois

*Personnel:* Trombone-Billy Howell, Saxophone-Vincent Carter; Bass Guitar-Dick Gardner; Piano-John Pate; Drums-Curtis Prince; Congo Drum-Art Burton.

10:30 — Eastman Jazz Ensemble — Eastman School of Music, Rochester, New York

*Personnel:* Trumpet-Al Vizzutti, Ken Brader, Chris Gekker, Bill Hammond, Keith Foley; Saxophone-Doug Walter, Roger Eckers, George Ross, Rick Lawn, Mike Maisel; Trombone-Nelson Hinds, Chick Mead, Bob Hower, Jim Daniels; Bass-Bill Staebell; Piano-Tom Hannon, John Serry, Jr.; Drums-Ron Wagner; Vibes and Percussion-Jim Saporito, Steve Rehbein; Flute-Dan Gerhard, Diane Smith; Horns-Mary Beth Vandura, Jill Mavis, Eileen Murphy, J. T. Aldridge; Tuba-Andy Peruzzini; Director-Rayburn Wright.

11:30 — Presentation of Awards

12:30 — Judges' Jam Session

# Bands & Combos



Northwestern University Jazz Ensemble

Bowling Green State University Lab Band



Notre Dame Jazz Band



Erg's Finger Circus — University of Notre Dame







Primal Scream — Indiana University

Chicago State University Jazz Band



Bowling Green State University Jazz Combo

Illinois State University Jazz Ensemble



University of Texas Jazz Ensemble



Small Jazz Ensemble — Texas Southern University

Jazz Ensemble — Governors State University



Jazz Ensemble — Texas Southern University





Ohio State University Jazz Ensemble


Jazz Sextet — Governors State University



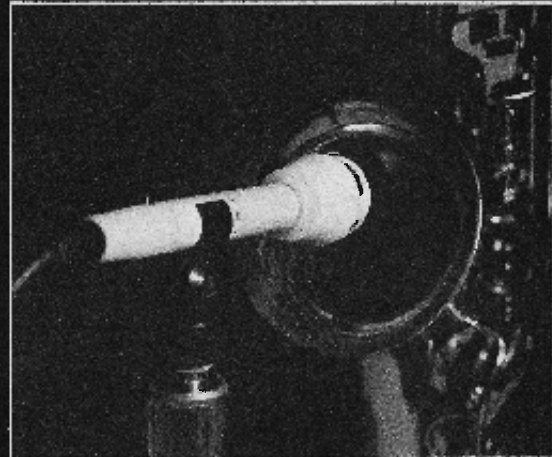
Eastman Jazz Ensemble



Inner Vision Combo — Eastman School of Music



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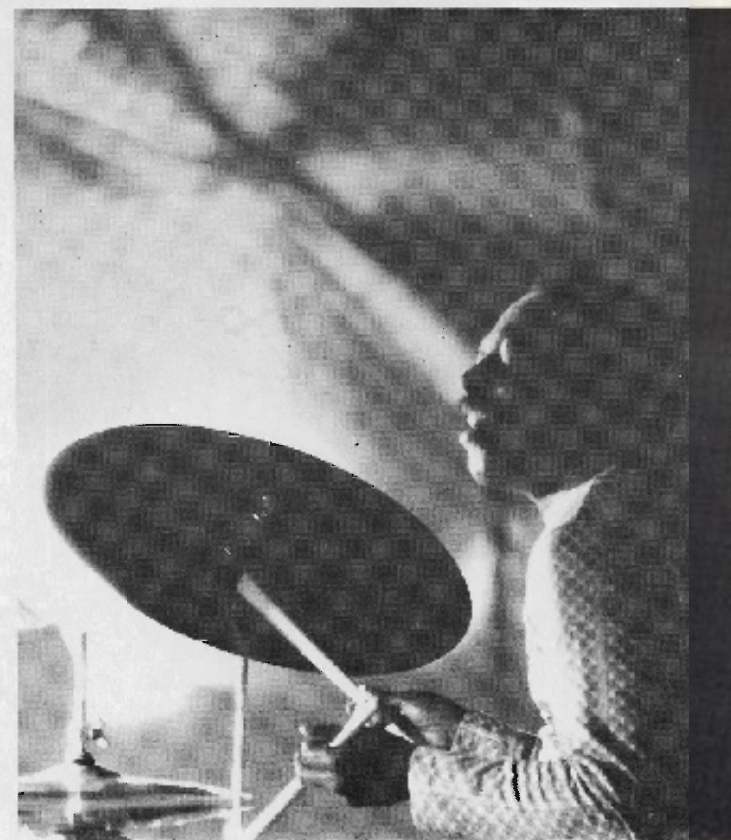
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# Truth in Artistry by Billy Harper

It is most often said that "making it" in America is the goal of every young artist (and for that matter . . . the goal of every business man). The colloquial use of the term "making it" has been defined in an erotic sense as the success of having accomplished or having been involved in a sexual relation or "glorious affair". The term used in another way means that one has a continuing, successful relationship — presently happening — not necessarily being limited by the involvement of sex. A third use of the expression denotes that a person has succeeded in gaining money and fame. Many have fallen under the yoke that has been born by the love of money or more specifically, the greed for money. And yet, it is not my intent to judge or spurn those who have chosen this direction. One man's capacity and need for material success may be quite different from another's. The most difficult thing is deciding "how much", or drawing the line between true need and just plain, old greed.

When we look at the different definitions of our expression "making it", we see that the key word is "success". Again we must re-examine our definition of success. A dictionary might say that it is "a favorable or prosperous termination of attempts", or that it is "the gaining of wealth, position", or the like. In all actuality, every man or woman must determine and decide his or her own definition of success. Still we are confronted with that choice of deciding to use a definition that deals with weak or material values (that will inevitably fade away), or with strong, meaningful values that last forever. True success has nothing to do with money or material pleasures, just as true happiness has nothing to do with them. If, in the process of reaching true success or happiness, one acquires monetary gains, etc., he has still dealt with the truth, as long as he places his success and happiness above money. If, on the other hand, he makes monetary gain his motive for attaining success, then he has weakened his chance to reach true success and happiness. This position places him in the nebulous realm of fooling himself to the point of believing that the untruths which he endorses (those motivated by money) are in fact his real truths. Getting to this level of confusion takes some convincing, but not very much with some individuals. By this time one can be thoroughly confused and convinced, and not be able to recognize the truth within himself be-

cause what he now thinks is truth is actually untruth clothed with a fake label of truth. And each time this person goes inside himself to find the truth, it comes out expressing its motive — money. What a state of confusion!

Imagine an entire nation of people who have been trained and guided and programmed to believe and think this way. The result would be the actions of people who have climbed the ladder of monetary success, and yet still remain unfulfilled, unhappy. The result would include the degradation of families, in their act of trying to extinguish another member in order to inherit the "happiness". Others would throw away love, and the Almighty Himself for the sake of security and "happiness". Others would sell a weapon, or many, many weapons, and start a war to justify the selling of the weapons in order to make a couple of millions of "happineses".

On an artistic level, many would sell a "particular direction in music" if this direction were a feasible commodity. And if in this direction an "electric-rock" sound were the main ingredient, some would manufacture the sound necessary for the sell. And still I recognize in the midst of all of this confusion and selling that there are some makers of music who are, in the true sense, exploring and honestly creating with the use of electronics and the rock beat, but they are very few. It is much easier to find those who seem to be doing so, but who have become confused by the titillating and quite sizeable difference in monies received by playing "rock" as opposed to the psychologically-lower-standardized "jazz". These persons have fooled themselves though some of them don't know it. Then we have the "jump on the wagon" gang who are involved in the "electric sound" because it's the "thing to do", because Miles does it, because its all they have heard and are able to hear by now. Still others are involved because the advancement of technology in electronics almost (if one knows how to use the equipment) does the creating. It is possible to press down one key and create a beautiful sequence of tones, or a multi-noted phrase. This is an advancement for the serious artist who can use these devices under his creative mastery, and for the serious artist who can use these devices under his creative mastery in order to create the "sellable sound" and make a lot of money, and for the not-too-creative artist who can cover his own deficiencies, and for

the "jump-on-the-wagoner"; and last but not least — the manufacturers and promoters of the devices. I do not necessarily think that the inventor is always the major exploiter of his creation unless it was conceived by the motive of money. At any rate, it certainly benefits the pushers of these drugs/items, to have a large number of schools need the use of their product, not to mention a large number of individual artists.

The weight of the blame cannot be placed simply on the manufacturers and producers of the electronic devices themselves. There must first be a demand for the devices. It would be sensible to say that the listeners partly demand, first out of programming because now they have a need to feel the electricity and they like the so-called "sellable sound". But the sound was not sellable until it was presented to them, and then washed through their brains. What was the motive for the mass media promoters responsible for brainwashing the listeners? True creativity or the selling factor? I doubt if the promoters were interested simply because of creativity. The promoters usually take it on themselves to know what the public will buy. Then who allows the promoters to determine this and why? The creators of the music allow it because they want their music to be accepted by the promoters in order to make some "happiness". And what is their happiness? Usually, money! And what price happiness? The selling of their true value of creativity, and sometimes it results in the selling of their souls. And why do they need so much money? Because acquiring a lot of money has become the standard for "making it". This standard is one set by one's own greed, and it unfortunately leaves a void; but there must always remain somewhere — truth in artistry, just as there must remain truth in life.

(Note: Billy Harper was a judge at CJF '74)





# CJF '75 Staff



**Barb Simonds**  
Chairwoman

Barb Simonds, chairwoman CJF '75, is a junior art major from South Bend, Ind. She served as artist and photographer for CJF '74.



**Ralph Pennino**

One of this year's co-producers, Ralph Pennino will graduate in May from Notre Dame with a degree in pre-med. Ralph will begin his medical studies at Georgetown University next fall.



**Damian Leader**

Damian Leader was producer of CJF '73 and returns to that position after studying in France for a year. Damian is a junior majoring in Greek and history.



**Bill Principe**

A senior English major from Atlanta, Ga., Bill Principe is advertising chairman for this year's festival. He served in the same position last year.



**Terri Schneider**

Prizes chairwoman, Terri Schneider, served in that capacity last year also. Terri is a junior at St. Mary's College.



**Ellen Syburg**

Program chairwoman for the third year, Ellen Syburg is an American Studies major from South Bend, Ind.



**Stan Towns**

Publicity chairman, Stan Towns, is new to the CJF staff this year. Stan is a senior in the College of Business Administration.



**John Comiskey**

John Comiskey of Oak Park, Ill. is CJF stage manager for the second time, this year. John will graduate in May with a degree in math.



**Ken Lee**

Judges chairman, Ken Lee, was chairman of CJF last year. Ken will graduate in May and plans to attend graduate school at Tulane University in the fall.

## NOTRE DAME COLLEGIATE JAZZ FESTIVAL

Judges Sheet  
Big Bands

Appearance Time \_\_\_\_\_  
No. of playing musicians \_\_\_\_\_  
Director \_\_\_\_\_

Name of Band \_\_\_\_\_  
School \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_  
Selections (1) \_\_\_\_\_ (3) \_\_\_\_\_  
(2) \_\_\_\_\_ (4) \_\_\_\_\_

(Judges check evaluation in each category. Number one is highest)

STANDARDS	1	2	3	4	5	GENERAL REMARKS
BLEND AND BALANCE (Quality of ensemble sound or tone)						
INTERPRETATION (Phrasing of the music in proper style)						
PRECISION (Do sections and band play together precisely?)						
SOLOISTS (How imaginative and original?)						
RHYTHM (Does band maintain accurate rhythmic pulsation?)						
ENSEMBLE (How well does it achieve what it intends to?)						
DYNAMIC (Does the band make most of dynamic contrasts and shadings?)						
MUSIC (Are the arrangements and compositions of a creative quality?)						
INTONATION (Are the instruments in tune with each other)						
TOTAL POINTS						

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# HOT



# JAZZ



# CJF



# 1973



NOTRE DAME  
COLLEGIATE JAZZ FESTIVAL

Judges Sheet  
Combos

Appearance Time \_\_\_\_\_  
No. of playing musicians \_\_\_\_\_  
Director \_\_\_\_\_

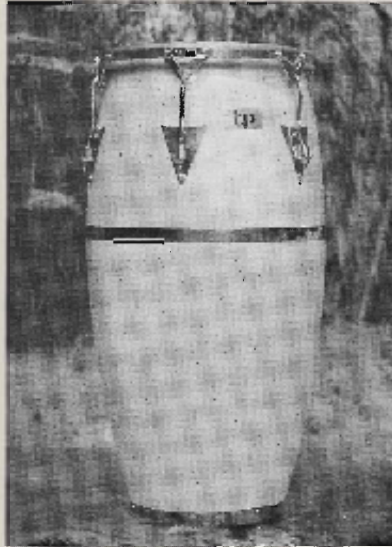
Name of Band \_\_\_\_\_  
School \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_  
Selections (1) \_\_\_\_\_ (3) \_\_\_\_\_  
(2) \_\_\_\_\_ (4) \_\_\_\_\_

(Judges check evaluation in each category. Number one is highest)

STANDARDS	1	2	3	4	5	GENERAL REMARKS
GENERAL MUSICIANSHIP						
OVER-ALL CREATIVITY (Originality and imagination)						
SOLOISTS						
RHYTHM SECTION						
ENSEMBLE (How well does it achieve what it intends to?)						
TOTAL POINTS						

Comments: \_\_\_\_\_  
\_\_\_\_\_  
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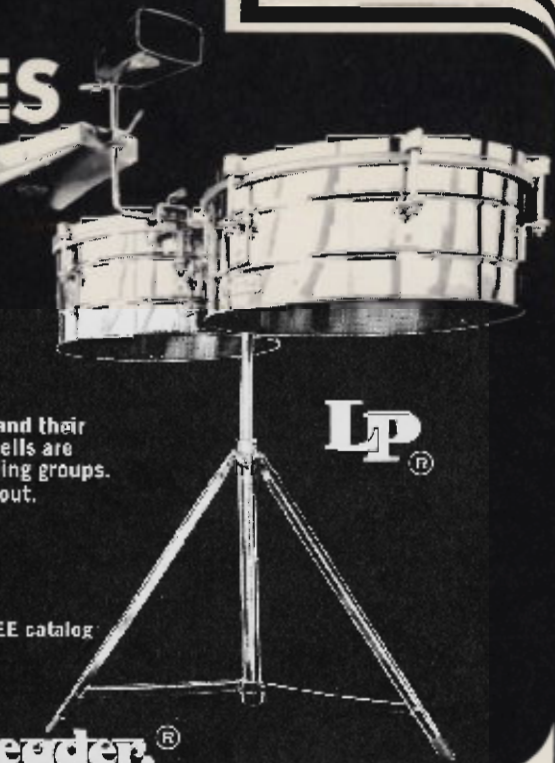
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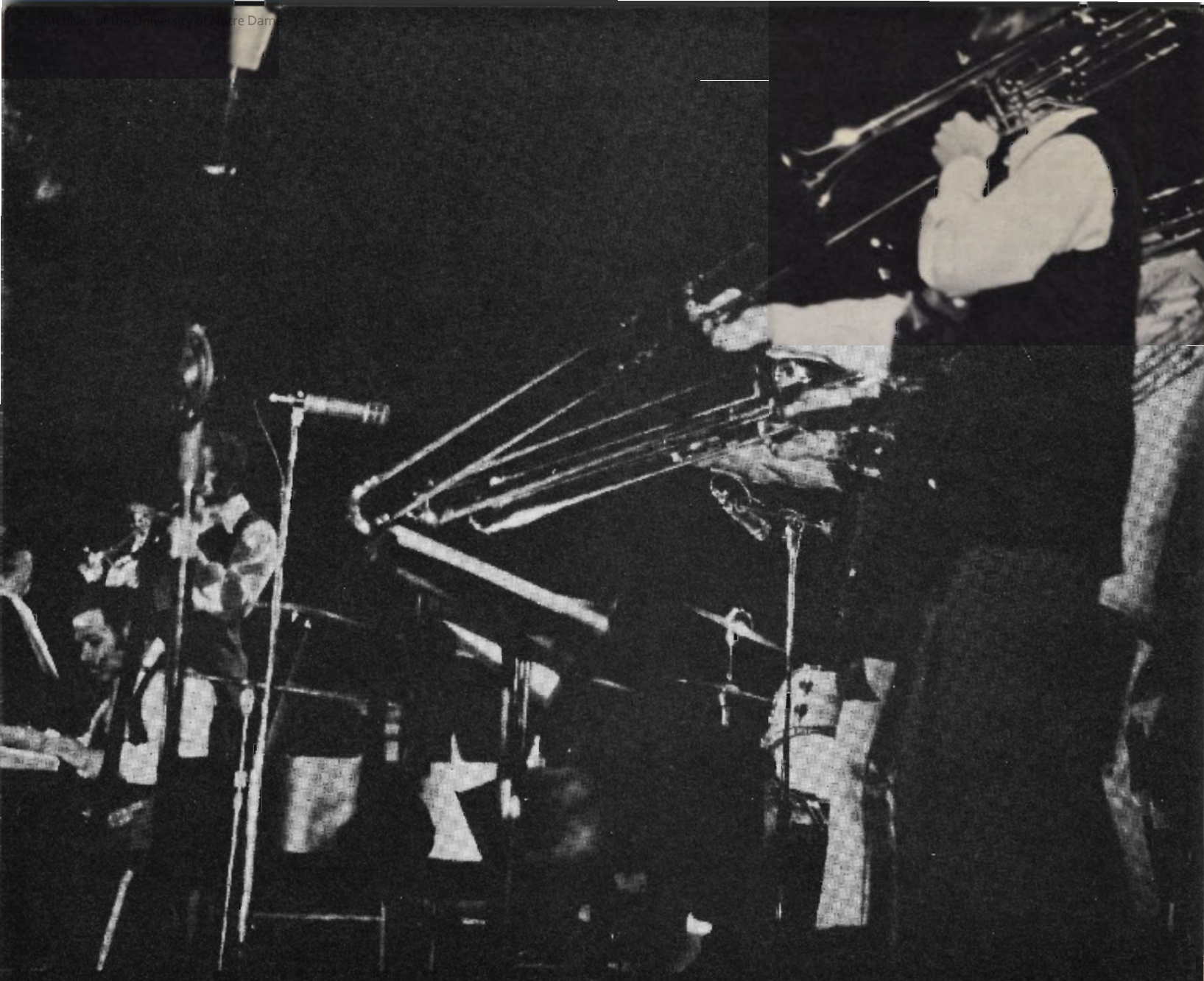


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city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

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